

BBC-1

CAMERA SCRIPT
2314/3357

"DR. WHO"

SERIAL 'P'
(The Crusade)

Ep.2. 'The Knight of Jaffa' (25 mins)

Written by
DAVID WHITAKER

DIRECTOR	DOUGLAS CAMFIELD
PRODUCER	VERITY LAMBERT
DESIGNER	BARRY NEWBERY
STORY EDITOR	DENNIS SPOONER
PRODUCTION ASSISTANT	VIKTORS RITELIS
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ASSISTANT	SHIRLEY COWARD
COSTUME SUPERVISOR	DAPHNE DARE
MAKEUP SUPERVISOR	SONIA MARKHAM
FLOOR ASSISTANT	TREVOR BECKETT
T.M.1	RALPH WALTON
T.M.2	MARK LEWIS
SOUND SUPERVISOR	BRIAN HILES
VISION MIXER	JOHN LOPES
GRAMS/TAPE OPERATOR	NICK WARE
CREW	14

CAMERA REHEARSAL: RIVERSIDE 1

FRIDAY, 12th MARCH 1965

Set & Light	8.30 a.m. - 10.30 a.m.
Camera rehearsal (with T.K.25)	10.30 a.m. - 1.00 p.m.
LUNCH	1.00 p.m. - 2.00 p.m.
Camera rehearsal (with T.K.25.	2.00 p.m. - 7.00 p.m.
(TEA: 3.45 p.m)	
DINNER	7.00 p.m. - 8.00 p.m.
Sound & vision lineup	8.00 p.m. - 8.30 p.m.

c.c TELERECORDING (Discontinuous) VT/4T/26482

FRIDAY, 12th MARCH 8.30 p.m. - 9.45 p.m.

TRANSMISSION ON BBC-1. Saturday, 3rd April. 5.40 - 6.05 p.m.

Music composed & conducted by
Dudley Simpson

CAST

Dr. Who WILLIAM HARTNELL
Ian Chesterton WILLIAM RUSSELL
Barbara Wright JACQUELINE HILL
Vicki MAUREEN O'BRIEN
Richard the Lionheart JULIAN GLOVER
Saladin BERNARD KAY
Saphadin ROGER AVON
Joanna JEAN MARSH
El Akir WALTER RANDALL
William des Preaux JOHN FLINT
William de Tornebu BRUCE WIGHTMAN
Ben Daheer REG PRITCHARD
Thatcher TONY CAUNTER
Luigi Ferrigo GABOR BARAKER
Chamberlain ROBERT LANKESHEER
Sheyrah ZOHRA SEGAL
Saracen Warrior 'A' CHRIS KONYILS
Saracen Warrior 'B' RAYMOND NOVAK

Extras:

Priest RIKKI PATTERSON
Man-At-Arms HENRY GARCIA
Saracen Warrior 'C' EDWARD HAROUTUNIAN

RUNNING ORDER

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
1.	T/Cine Seq.1.(27") Standard opening film.					
1.	TRAILER SEQUENCE INT. ROOM IN RICHARD'S PALACE. 2 slides superimposed	DR. WHO IAN RICHARD VICKI	1 - 3	3A; 4A	A1	NIGHT
1.	1. INT. ROOM IN RICHARD'S PALACE	DR. WHO IAN RICHARD VICKI DE TORNEBU JOANNA CHAMBERLAIN GUARD	4 - 15	3B, 1A; 4B,A;	A2 B1	NIGHT
6.	1A. OUTSIDE DOOR TO ROOM.	CHAMBERLAIN DR. WHO IAN VICKI	16	3C.	A3	NIGHT
7.	1B. INT. ROOM IN RICHARD'S PALACE	DR. WHO IAN VICKI RICHARD JOANNA	17	4A	B1	NIGHT
8.	2. INT. ANTEROOM TO SALADIN'S CHAMBER	EL AKIR SHEYRAH LUIGI	18 - 22	1B; 3D,E.	C1 ?B2	NIGHT
11.	3. INT. ROOM IN SALADIN'S PALACE	BARBARA SHEYRAH LUIGI	23 - 31	2A; 5A	A 4	NIGHT
14.	4 EXT. STABLES	EL AKIR LUIGI BARBARA	32 - 34	1C; 2B	C2	NIGHT
RECORDING BREAK						
15.	No Scene 5 6. INT. ROBINING ROOM IN RICHARD'S PALACE	IAN DR. WHO VICKI CHAMBERLAIN	35 - 36	3F; 2C	A5	NIGHT
16.	7. INT. CHAMBER IN RICHARD'S PALACE	RICHARD PRIEST DR. WHO IAN VICKI	37 - 48	1D,E; 5B; 4A.	B3	NIGHT

RUNNING ORDER continued

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
24.	8. INT. ROBINING ROOM IN RICHARD'S PALACE	CHAMBERLAIN BEN DAHEER	49	3F	A5	NIGHT
		RECORDING BREAK				
25.	9. INT. CHAMBER IN SALADIN'S PALACE	SAPHADIN LUIGI SALADIN DES PREAUX SHEYRAH	50 - 72	1G; 4C; 2D; 5C;	C3	NIGHT
		RECORDING BREAK				
29.	10. INT. OUTSIDE ROBINING ROOM.	DR. WHO IAN VICKI	73	5D	C4	NIGHT
30.	11. INT. ROBINING ROOM	DR. WHO CHAMBERLAIN BEN DAHEER THATCHER VICKI	74 - 80	3F; 2C	A 5	NIGHT
34.	12. EXT. OUTSIDE DOORS OF EL AKIR'S PALACE	SARACEN 'A' SARACEN 'B' EL AKIR BARBARA	81 - 83	5E; 2E	C5	NIGHT
37.	13. INT. ANTEROOM SALADIN'S PALACE	IAN DES PREAUX	84 - 86	1B; 4D	B4	NIGHT
39.	<u>T/Cine Seq.2 (2'04")</u> Barbara runs down street. Saracens look for her. Barbara hides in passageway.					Night
39.	14. EXT. STREET	BARBARA SARACEN 'A' SARACEN 'B'	87	3G	C5	NIGHT
40.	End credits & roller caption		88	2		

DR WHO

SERIAL 'P'

Ep.2: "The Knight of Jaffa"

Written by
DAVID WHITAKER

RUN T.K.25

T.K.25 (27")
T/Cine Seq.1
Standard opening sequence.

S.O.F.

END TELECINE

FADE OUT

FADE UP

1. 3 A (24) (BOOM A1)

M.4-shot
DOCTOR/IAN/VICKI/TRAILER SEQUENCE
RICHARD

(4 next)

(On 3 - shot 1)

DOCTOR WHO: Our friend is just
a woman, sire; have pity on her.
Let us help her.

2. 4 A (9) VICKI: Please, your Majesty!/
MCS RICHARD

RICHARD: (WHITE WITH FURY)
Understand this! This woman
can rot in one of Saladin's
prisons until her hair turns
white before I'll trade with the
man who killed my friends.

3. 3 A (24)
M.4-shot.
RICHARD leaves R.
Push in on 3-shot.

(CU OF IAN AND THE
DOCTOR, WITH VICKI'S
FRIGHTENED FACE BETWEEN
THEM, LOOKING FROM ONE
TO THE OTHER)

RUN
MUSIC
TAPE

SUPER "THE KNIGHT OF
SLIDE JAFFA"

FADE SLIDE

4. 1 A (35) (BOOMS A2; B1)
MS. RICHARD

1. INT. CHAMBER IN RICHARD'S
PALACE, JAFFA. NIGHT

SUPER Written by
SLIDE DAVID WHITAKER

MUSIC
OUT

(BCOM A TO A2)

FADE SLIDE

Pull back to
include DE TORNEBU L.
as RICHARD moves
to table.

(NEW ANGLE ON DOCTOR
WHO, IAN AND VICKI,
NOW INCLUDE DE TORNEBU
THE WOUNDED KNIGHT.

(3 PULL BACK QUICKLY
TO POS.B)

IN THE BACKGROUND IS
A SERVANT)

(4 TO POS.B)

(On to Page 3)

(4 next)

ME

- 3 -

(On 1 - shot 4)

RICHARD HAS SWUNG
AWAY AND HAS HIS
BACK TO THEM.

DE TORNEBU, RESTING
ON A LOW STOOL
BEFORE RICHARD'S
CHAIR, ROUSES HIM-
SELF)

DE TORNEBU: My lord,
although it seems we left a
little of our pride in that
wood, there's still some capital
to be made of this affair.
Beside the violence and tragedy,
it has a humour.

RICHARD: Humour? Is he
delirious?

Let TRIO join L.
to form 5-shot

(HE LOOKS AT THE
DOCTOR)

DOCTOR WHO: I think I know
what he means. Here's Saladin,
mighty ruler, commander of huge
armies believing he has captured
you.

5. 4 B (16)
3-shot DE TORNEBU/
IAN/VICKI. VICKI: You could turn this into
a good story against Saladin. /
6. 1 A (24) (CRABBED L)
M.2-shot
DOCTOR/RICHARD DE TORNEBU: See the brighter
side, my lord. A troop of men
to capture one of your knights?
He'd need an army by itself
alone to take your horse or
everyman he has and more to
take you prisoner. /
7. 4 B (9)
MCS VICKI DOCTOR WHO: You could spread
this tale by word of mouth and
all the world would know that
Saladin fears you /

(A next)

- 3 -

(On 4 - shot 7)

VICKI: You must admit, sire,
he'd look an idiot if you sent
to him and asked if he'd
finished playing his game and
could you have your knight back./

8. 1 A (24)
2-shot DOCTOR/
RICHARD.
Pan RICHARD R.
losing DOCTOR

(RICHARD SMILES)

(4 TO POS. 3)

RICHARD: There is a jest here. Albeit
a grim one with our friends
dead. Saladin must be just
as much out of temper over
this affair as we are.

Let DOCTOR rejoin
L. for 2-shot.

DOCTOR WHO: Your messenger
might offer to exchange a
hundred prisoners for the
knight he holds.

RICHARD: He'd think we value
Sir William highly. We do but
it would not be good to let
Saladin know.

DOCTOR WHO: He might think you
undervalue his men - one
hundred of his to one of yours.
That is a fair bargain, sire.

Pull back & Crab R.
to include GROUP
as RICHARD moves
U/S

RICHARD: By my Father's name,
you have wit, old man. ^{Guard} Call
the Chamberlain.

(THE SERVANT BOWS
AND HURRIES OUT)

9. 4 A (35)	DOCTOR: Your servant sire.	We are conscious of the service you have rendered and will like to see you here in our court. As to the sending of a messenger... Joanna!
Deep 3-shot DOCTOR/JOANNA/ RICHARD		(JOANNA, RICHARD'S SISTER, ENTERS SWIFTLY. SHE HAS FAIR HAIR AND IS NOT TALL. HER FIGURE AND CARRIAGE ARE SUPERB)

RUN
MUSIC
TAPE

MUSIC
OUT

10. 3 B (24)
MS RICHARD.
Pan him L. to
2-shot with JOANNA
(4 next)

(On 3 - shot 10)

(RICHARD AND JOANNA EMBRACE
EACH OTHER)

JOANNA: Brother, are you
wounded?

RICHARD: Joanna even our pride
has been mended. Look at this
collection. Courage, loyalty
and wit are gathered here. /

11. 4 A (35)

3-shot A/B.
Crab L. as they
move f/wd. to
include rear of
GROUP, (ending on
POS.B)

(JOANNA LOOKS
AT THE DOCTOR
AND THE OTHERS
WHO ALL BOW)

(BOOM A TO A3 -
OUTSIDE DOOR)

(3 TO POS.C FAST -
OUTSIDE DOOR)

DE TORNEBU: Forgive me, your
highness ...

(DE TORNEBU
ATTEMPTS TO
RISE AND CANNOT) /

12. 1 A (24)

3-shot DE TORNEBU/
JOANNA

JOANNA: This man should be in
his sickbed. /

13. 4 B (35)

GROUP A/B
Let CHAMBERLAIN
enter centre b/g
and come to table

Yes.

RICHARD: / Chamberlain! Where are you?

(THE CHAMBERLAIN
ENTERS. HE IS
A TALL, DIGNIFIED
FIGURE, CONSCIOUS
OF HIS POSITION
AS COURT ADMINIS-
TRATOR)

CHAMBERLAIN: Coming, sire, coming.

RICHARD:
(TO CHAMBERLAIN) Take this
knight and see he is well tended.
Find places for these
others. They have my patronage.

CHAMBERLAIN: Thatcher, lend a hand.

14. 1 A (35)

MS DE TORNEBU &
GROUP

(CHAMBERLAIN, IAN
AND THE DOCTOR
HELP DE TORNEBU
TO HIS FEET.

(On 1 - shot 14)

VICKI PICKS UP
DE TORNEBU'S
SWORD WHICH HAS
BEEN LAID AT HIS
FEET)

VICKI: Be careful. Mind his
shoulder.

IAN: I think we should carry
him.

VICKI: Shall I help you, Ian?

15. 4 B (24)

IAN: No, I can manage, I think. /

M.2-shot JOANNA/
DOCTOR.

JOANNA: is a young man.

Pan JOANNA to
VICKI with
CHAMBERLAIN R.

DOCTOR WHO: His voice hasn't
broken yet, your highness.

DE TORNEBU party
moves U/S to door.

JOANNA: What is your name?

VICKI: Vi ... Victor.

JOANNA: Do you sing songs?
Or play an instrument?

VICKI: No, I ... Nobody ever
showed me ...

JOANNA: We must see to your
clothes, at least.

(C.U. OF CHAMBERLAIN,
LOOKING AT VICKI'S
CLOTHES. HE FROWNS)

Let DOCTOR join
centre of VICKI
and JOANNA

DOCTOR WHO: Come on Victor. Let us
attend upon the others.

(THEY CARRY DE
TORNEBU TO THE
ENTRANCE.

HERE THE SERVANT
ENTERS AND HE AND
THE CHAMBERLAIN
CONDUCT DE TORNEBU
FROM THE ROOM)

16. 3 C (35)

(BOOM A3)

MS. DE TORNEBU - 6 -
party at door. 1A. OUTSIDE DOOR TO ROOM. NIGHT
Let them go out L.
Push in on trio.
(4 next)

(On 3 - shot 16)

CHAMBERLAIN: We have him.

IAN: That belt wasn't much use, was it?

DOCTOR WHO: I didn't like the way the Chamberlain examined Vicki's clothes, Chesterton. I've just remembered they were originally stolen from here.

VICKI: Shhh!

17. 4 A (35) (BOOM B1)
 Very deep 1B. ROOM IN RICHARD'S PALACE. NIGHT
 shot.
 TRIO B/G, (BOOM A TO AL -
 framed by Joanna ROOM IN SALADIN'S
 f/g L. & RICHARD TENT)
 f/g R.
 (RICHARD, FROM
 ANOTHER ANGLE,
 TURNS AND LOOKS
 AT THEM IN THE
 ARCHWAY.
 (3 TO POS. D -
 SALADIN'S TENT)
 DOCTOR WHO AND IAN
 BOW AND EXIT)

JOANNA: Strange people.

RICHARD: Good friends. And what is this? I have not seen this jewel before.

(HE EXAMINES A JEWEL
 HANGING AROUND JOANNA'S
 NECK)

Pull back as
 JOANNA comes f/wd,
 holding 2-shot.

JOANNA: A gift from the man you fight.

RICHARD: Saladin?

JOANNA: His brother, Saphadin. I have given no cause for his attentions.

Crab L. with
 RICHARD losing
 JOANNA

RICHARD: Saladin sends me presents of fruit and snow when I am sick. His brother decorates you with his jewels. Yet with our armies do we both lock in deadly combat, watering the land with a rain of blood and the thunder in the skies is lost in the shouts of dying men.

(3 next)

(On 4 - shot 17)

Let JOANNA re-enter
R. for 2-shot.

JOANNA: Your heart calls for
England, Richard.

RICHARD: Aye, it does.

JOANNA: Is there no kind of
peace with Saladin?

RICHARD: All wise men look for
peace. The terms of peace make
wise men fools. I would have
Ascalon but Saladin
... he fears
that if he grants me the town
of Ascalon, I will invade
Egypt and no pledge of mine can
change his mind. How that jewel
radiates the light.

(RICHARD FINGERS THE
JEWEL.)

HE LOOKS UP INTO HER
EYES AND SMILES)

So Saphadin desires my sister.

JOANNA breaks U/S
but hold 2-shot

JOANNA: Surely you and Saladin
have some common meeting ground,
Richard.

Push in to CS
RICHARD.

RICHARD: Joanna ... ? Saphadin
... ?

RUN
MUSIC
TAPE

(HE LOOKS BACK
AT JOANNA AND
THE LIGHT CATCHES
ON THE JEWEL)

MIX 4 TO 3

18. 3 D (35) (BOOM C1(& B2 if requ.))

CS ring
and
SHEYRAH

2. INT. ANTEROOM TO SALADIN'S
CHAMBER. RAMLAH. NIGHT.

(1 TO POS.B -
SALADIN'S TENT)

(1 next)

MUSIC
OUT

SEP

- 9 -

(On 3 - shot 18)

(EL AKIR'S HAND
HOLDS A RING IN
C.U.)

NEW ANGLE REVEALS
EL AKIR TALKING TO
SHEYRAH, A SERVING
WOMAN OF SALADIN'S
COURT)

EL AKIR: Take ... Tell me
where the woman is ...

SHEYRAH: No ...

EL AKIR: Then bring her to
me ...

SHEYRAH: No ...

Pull back to
include EL AKIR in
M.2-shot.

EL AKIR: Then deserve my
displeasure...

SHEYRAH: My Lord is greater
than you ...

(EL AKIR GRIPS
SHEYRAH'S HAND)

EL AKIR: Where is she?!

Let SHEYRAH go U/S
and let LUIGI enter
for M.2-shot.

(LUIGI FERIGO,
A GENOISE
MERCHANT ENTERS
THE ROOM.)

SHEYRAH PULLS
HER HAND AWAY
AND EXITS.

LUIGI IS A
DEVIOUS MAN,
RULED BY GREED,
BOUGHT BY MONEY.
HE IS FORTY, THIN
AND UGLY)

LUIGI: She was a fool not to
take the ring. (cont ...)

- 9 -

(On 3 - shot 18)

(LUIGI MOVES OVER
AND TAKES IT FROM
EL AKIR, HOLDING
IT UP AND EXAMINING
IT)

LUIGI: (cont) But perhaps
you were asking too much for it.

(EL AKIR SNATCHES
IT BACK)

Now I have something to ask
of someone. If only I knew their
price.

Pull back as
EL AKIR moves
D/S, holding
2-shot.

EL AKIR: I'm not bought by
you, merchant.

LUIGI: You are an emir, El
Akir. What possessions of mine
could possibly match those you
already own. But I am
travelled from Tyre to speak
with Saladin at Ramleh; a weary
journey; and neither he nor
his brother will receive me.

EL AKIR: It's nothing to me.
I am leaving Ramleh.

LUIGI: Do you return to your
palace at Lydda.

EL AKIR: Yes.

LUIGI: Then what holds you
here?

Let EL AKIR go L .
Centre on LUIGI

(EL AKIR TURNS
AWAY, ANGRILY -
SILENTLY)

We both have reasons for being
here, El Akir. Can we not help
each other? /

19. 1 B (24)

Deep 2-shot
EL AKIR L. f/g.
LUIGI R. b/g.
Hold 2-shot as
LUIGI crosses L.

(On 1. - shot 19)

EL AKIR: What is your reason:
Merchant?

LUIGI: Conrad of Tyre has
sent an emissary here to make
a treaty with your overlord.
I come on his heels. Where
There is a treaty, there is a
chance of profit.
What lies unwanted in my ships
at Tyre can find a home in
Saladin. And from him I can
buy and stock my ships again.

20. 3 E (16) EL AKIR: What is my part in
C.2-shot fav. this?
LUIGI

21. 1 B (24) LUIGI: Arrange an audience with
M.2-shot Saladin or his brother. But how
Push in on EL AKIR could I return such a favour?

22. 3 E (9) EL AKIR: There is a woman here,
CS LUIGI. an English woman who made me look
Pan R. to CS EL AKIR a fool. I shall take her to
my palace at Lydda. We'll see
the master there.
LUIGI: A simple matter. Arrange
my audience and then wait by
the stables. I'll bring the
woman to you.

(C.U. OF EL
AKIR'S FACE)

RUN
MUSIC
TAPE

MIX 3 TO 5

23. 5 A (35) (BOOM A4)
Low angle 3. INT. ROOM IN SALADIN'S PALACE.
MS BARBARA & RAMLAH. NIGHT. (BOOM C TO C2 -
mirror. Pull EXT. STABLES
back to include
SHEYRAH L. (BARBARA EXAMINES
(1 TO POS.C - EXT. HER FACE IN A HAND
STABLES) MIRROR,

MUSIC
OUT

(On 5 - shot 23)

(SHEYRAH STANDS BEHIND
HER, ADJUSTING SOME OF
BARBARA'S GARMENTS.
BARBARA'S COSTUME IS
RICH AND SENSUOUS)

SHEYRAH: Your lord will be dazzled
with your beauty, my lady.

(BARBARA IS NOT SURE
THAT SHE WANTS HIM
TO BE)

24. 2 A (24) (ON TURN) BARBARA: Thank you, Sheyrah. /

M.2-shot
SHEYRAH/BARBARA

SHEYRAH: Lady, I ...
(SHEYRAH HOVERS IN THE
BACKGROUND AS THOUGH
SHE WANTS TO SAY
SOMETHING TO BARBARA.
BARBARA BECOMES AWARE
OF THIS, TURNS TO
LOOK AT HER)

BARBARA: What is it?

(SHEYRAH, CAUGHT OUT,
SPEAKS, BUT NOT WE FEEL
WHAT IS ON HER MIND)

Tilt to lose
BARBARA

SHEYRAH: The whispers are about
that you will tell a never-ending
story...

25. 5 A (24) (HEAD TURN) BARBARA: Oh; yes... (THEN) / How did
C.2-shot. I get myself into this?

SHEYRAH: Be at peace, my lady. You
only tremble at the honour of
appearing before the great Sultan...

(BARBARA SMILES AT
SHEYRAH, TURNS BACK
TO CONTINUE ADORNING
HERSELF, THEN SHEYRAH
MOVES IN AND BRINGS
HERSELF TO WHISPER)

Let SHEYRAH come
closer into shot.

I must tell you something, my
lady.

SHEYRAH: You have made an enemy.
You must beware... /

26. 2 A (9)
MCS BARBARA
(5 next)

(On 2 - shot 26)

BARBARA: An enemy?

SHEYRAH: El Akir is planning... I know not what, but he is an evil man.

27. 5 A (24)
MCS SHEYRAH

BARBARA: How do you know this? /

SHEYRAH: Already he has tried to buy my loyalty with precious stones. You must be cautious, I implore of you - escape if you can!

(SHEYRAH IS GIVING
SIDE LOOKS AROUND AS
THOUGH SHE HAS SAID
ENOUGH)

Pull back to include
BARBARA in tight
2-shot.

BARBARA: El Akir? But does Saladin not....?

Pull back & tilt up as SHEYRAH rises. SHEYRAH: Please, my lady - I will fetch your shoes....
Let her go L.

28. 2 A (24) (SHOOTING BARBARA: Sheyrah! /
ML.2- THROUGH GAUZE)
shot.

SHEYRAH comes through (BUT SHEYRAH HAS ALREADY
gauze & exits L. RETIRED THROUGH ONE OF
THE CURTAINS.

29. 5 A (24)

MS BARBARA.
Let her rise &
pan her L.

BARBARA THINKS ON THIS,
THEN HER MIND TURNS TO
A MORE IMMEDIATE PROBLEM)

BARBARA: A never-ending story?
(SHAKING HER HEAD) What am I going
to do! Stories... Erm...Shakespeare.
That's an idea. Romeo and Juliet...
of course! And then Hans Christian
Andersen... and Lilliput... Gullivers
Travels...

Whip pan R. to
LUIGI.

(A HAND SUDDENLY APPEARS
AND PARTS THE BEAD
CURTAINS AT THE ENTRANCE.

Pan him L. to
2-shot with BARBARA

BARBARA LOOKS UP,
STARTLED)

(On 5 - shot 29)

LUIGI APPEARS,
SIGNALLING
SILENCE, A
FINGER TO HIS
LIPS. IN HIS
OTHER HAND,
LUIGI HOLDS HIS
GLOVES. HE PEERS
AROUND THE ROOM.

BARBARA RISES)

LUIGI: I am Luigi Ferrigo...
merchant from Genoa. I have
a horse for you at the stables.

BARBARA:
Did Sir William send you...?

(LUIGI URGING
SILENCE AND
SPEED)

SHEYRAH: (O.O.V) Which shoes shall
I bring, my lady?

LUIGI: Sir William, yes. Yes
he sent me. Please hurry.

Pan them R. & let
them go out of
shot.

(LUIGI PUTS DOWN
HIS GLOVES,
SWINGS OFF HIS
CLOAK AND PUTS
IT AROUND BARBARA'S
SHOULDERS. HE ONLY
PICKS UP ONE GLOVE,
NOT REALISING HE
HAS LEFT THE OTHER.

SILENTLY HE PILOTS
BARBARA THROUGH
THE DOORWAY, THROUGH
THE BEADS

30. 2 A (24) (SHOOTING
THROUGH GAUZE)
MCS SHEYRAH enters
from L & moves U/S
to entrance.

AFTER A MOMENT SHEYRAH ENTERS,
LOOKS AROUND MYSTIFIED,

31. 5 A (24) (ON TURN BACK) SHEYRAH: My lady? (MOVES TO DOOR)
MS SHEYRAH. Let her (SHE MOVES TO TABLE, PUTS
come to table. Tilt DOWN SHOES, SEES GLOVE, PICKS
down to glove & tilt IT UP AND LOOKS AT IT THOUGHTFULLY)
up to MS as she examines it.

32. 1 C (9) (BOOM C2)
CS writing hands. EXT. SECTION OF STABLES. NIGHT
Tilt up to MCS EL AKIR.
Let him go R.
(2 next)

RUN
MUSIC
TAPE

(On 1 - shot 3)

- 14A -

(2 TO POS.B VERY FAST -
STABLES) (A VERY SMALL
SECTION INDEED.

MUSIC
OUT

CUE VOICES
WHEN 2B IN
POSITION

THE SNORT AND
STAMP OF A HORSE
CAN BE HEARD.
AN UPRIGHT BEAM
AND STRAW MAY BE
SEEN ON THE FLOOR,
AND PART OF A
WOODEN PARTITION.

33. 2 B (24) (ON MOVE)

MLS EL AKIR moves
D/S. Pan him to
cover R. f/g, &
Push in.

EL AKIR STANDS
IN SHOT, HALF IN
SHADOW. HE TURNS
HIS HEAD AND THEN
DRAWS BACK OUT OF
SIGHT INTO THE
BLACKNESS.

Let LUIGI & BARBARA
enter b/g.

LUIGI PILOTS
BARBARA INTO
SHOT)

34. 1 C (24) (ON ENTRANCE)

2-shot LUIGI/BARBARA

enter L. Pan them LUIGI: The man should be here.
R. to door.

(On to Page 15)

- 14 A -

(EL AKIR APPEARS
BEHIND BARBARA,
GRINNING)

Let EL AKIR join
R. to 3-shot

EL AKIR: He is.

(SHE TRIES TO GET
AWAY, BUT EL AKIR
PUTS A HAND OVER
HER MOUTH AND
HOLDS HER ARMS WITH
HIS OTHER HAND)

Push in on them,
losing LUIGI

EL AKIR: You way is open to
the Sultan's brother.

(LUIGI EXITS AND
EL AKIR SWINGS
THE STRUGGLING
BARBARA INTO SHADOW)

RUN
MUSIC
TAPE

MUSIC
OUT

RECORDING BREAK

1 TO POS.D - RICHARD'S PALACE	(BOOM A TO A5 - ROBIN ROOM)
2 TO POS.C - RICHARD'S PALACE	(BOOM B TO B3 - RICHARD'S
3 TO POS.F - ROBIN ROOM IN RICHARD'S PALACE	PALACE)
5 TO POS.B - RICHARD'S PALACE -	
TO MOVE INTO POSITION AFTER CAM.1 LEAVE POS.D	

35. 3 F (35)

(BOOM A5)

MS Hauberk.

Pull back to

M.3-shot

DOCTOR/IAN/VICKI

6. INT. A ROBIN ROOM. RICHARD'S
PALACE. JAFFA. NIGHT

(IAN IS NEARLY
DRESSED AS A KNIGHT.

THE DOCTOR IS JUST
ADJUSTING A TUNIC.

THE ROOM A SMALL ONE,
WITH A BENCH AND SOME
STOOLS.

(2 next)

(On 3 - shot 35)

CLOTHES HANG OVER
BARS AND ARE PILED UP
HERE AND THERE)

IAN: (MUFFLED) I think the
whole thing's ridiculous.

DOCTOR WHO: Now, Chesterton,
don't argue and get on with it ...

IAN: But why do I have to put
this lot on?

DOCTOR WHO: My dear fellow, how
do I know. The King wants you
to and that's good enough, isn't it?

VICKI: What are you complaining
about? It might give you a chance
to find Barbara.

DOCTOR: Never mind the mights.
All we need is the sword and we're
ready!

36. 2 C (16)
MCS DOCTOR

IAN: For what? /

DOCTOR WHO: The King will tell
you that. Now, boy. You know,
I have an idea that King Richard
means to send you to Saladin after
all.

37. 1 D (24)

(BOOM B3)

MS RICHARD.

Pull back as
he moves f/wd.
Then let him
leave shot R.

7. INT. CHAMBER IN RICHARD'S PALACE.
NIGHT

(RICHARD IS DICTATING A
LETTER TO THE PRIEST.)

RICHARD: And not only this
Kingdom, it's fortresses and towns
shall be yours but all the Frankish
Kingdom. Our sister, the Princess
Joanna, whose beauty is already

(cont ..)

(4 next)

(On 1 - shot 37)

38. 4 A (35)

CS FRIAR L. f/g.
RICHARD'S FEET
enter R.
Pull back and tilt
up making 2-shot
with FRAIR L.b/g.

RICHARD: (cont) talked of
wherever men of judgement and
discernment are, /is a proper
match for one who not only
rejoiced in so grand ... wait ...
not grand ... so eminent a brother
as is the Sultan Saladin, but who
possess an eminence of his own.
Prince Saphadin, we beg you to
prefer this match and thus make
us your brother. (cont ...)

(1 PULL BACK TO
POS.E)

(RICHARD WALKS OVER
TO THE PRIEST, TAKES
THE PEN AND WRITES HIS
NAME.

(5 MOVE INTO POS.B)

Hold 2-shot as
RICHARD moves U/S.

(On to Page 20)

(5 next)

(On 4 - shot 38)

(THEN HE PRESSES THE
RING INTO THE PARCH-
MENT)

RICHARD: See that this is taken
immediately.

Pan FRIAR L &
pick up TRIO at
door, who bow.

(THE SERVANT BOWS
LOW AND EXITS,
STEPPING ASIDE TO
ALLOW THE DOCTOR,
VICKI, AND IAN TO
ENTER)

39. 5 B (9)
MS RICHARD

RICHARD: Now sirrah... some
business with you. Come closer./

40. 4 A (35)
Pan TRIO R. to
GROUP with RICHARD

DOCTOR: We have done as you
commanded your majesty.

(RICHARD GOES TO HIS
THRONE AND SITS DOWN,
PICKING UP THE GOLD
BELT AND WEIGHING IT
IN HIS HAND)

41. 5 B (16)
M.2-shot IAN/RICHARD

RICHARD: Take this golden belt
to Saladin. Beg him to release
Sir William des Preaux and your
companion./

42. 4 A (16)
2-shot VICKI/DOCTOR

VICKI: Oh, Ian... that's marvellous.

43. 5 B (16)
M.2-shot IAN/RICHARD

DOCTOR: Very gracious of you sire./

44. 4 A (9)
2-shot VICKI/DOCTOR

RICHARD: Do you wonder why I
listen to your appeal?

45. 1 E (35)
GROUP SHOT.

DOCTOR: It is a King's advantage
to make yesterday's deafness,
today's keen hearing./

(4 next)

(On 1 - shot 45)

- 21 -

Let RICHARD move

U/S then come f/wd.

RICHARD: More than that - although I am surrounded by loyal men I fear that war is uppermost in their minds. We plan a match between Joanna and Saphadin to bring peace and that is why we send you in place of others closer to me. Bring back Sir William and your lady. But bring us hope as well. This blood-letting must stop.

IAN joins RICHARD

IAN: May I leave at once?

RICHARD: Is it peace or your companion which gives you this enthusiasm? Well. Whatever reason, may it speed you back to me. We have one duty to perform before you leave.

(HE LOOKS AT VICKI
WHO HOLDS THE SWORD)

Push in as others
join for tighter
group shot.

RICHARD: Bring that sword, boy.

(VICKI APPROACHES
THE KING)

RICHARD: You are without rank or title and while I do not doubt your courage, my emissary shall speak from a proper position and authority.

(HE DRAWS THE SWORD
VICKI HOLDING THE
SHEATH)

RICHARD: What is your name...

46. 4 A (16)

C.2-shot DOCTOR/IAN.

Tilt down as IAN
kneels

IAN: Ian Chesterton, but ..

DOCTOR: Kneel down, Chesterton,
Go on.

RUN
MUSIC
TAPE

- 21 -

(5 next)

(On 4 - shot 46)

47. 5 B (16) (IAN KNEELS.)
Depressed
MCS RICHARD RICHARD TOUCHES HIS
SHOULDERS WITH THE
SWORD)

48. 4 A (16) RICHARD: In the name of God,
St. Michael, and St. George, we
dub you Sir Ian, Knight of Jaffa.
Elevated CS IAN. Arise Sir Ian and be valiant.

Let him kiss hand (HE HOLDS OUT HIS
HAND AND IAN KISSES
IT)

IAN: Your majesty.

(WE HOLD THIS SCENE
MOMENTARILY, AND
THEN:)

MUSIC
OUT

MIX 4 TO 3

49. 3 F (24) (BOOM A5)
MCS CHAMBERLAIN

8. INT. ROBIN ROOM IN RICHARD'S
PALACE. NIGHT

(THE CHAMBERLAIN IS
PRESENT AND ALSO
BEN DAHEER, THE CLOTHING
MERCHANT FROM WHOM THE
DOCTOR ACQUIRED THE
CLOTHES)

CHAMBERLAIN: ... with long white
hair ...

Pull back to
include BEN L f/g. BEN: Yes, my lord ...

Let CHAMBERLAIN
cross L. holding CHAMBERLAIN: A dark cloak that
BEN in C.2-shot. nearly touches the ground ...

BEN: The same ... If he has the
articles you mention, he stole
them from me.

Push in on CS
CHAMBERLAIN

CHAMBERLAIN: Then we shall
wait here until his return.
And face him with his infamy.

FADE OUT

RECORDING BREAK

1 TO POS.G - SALADIN'S TENT

BOOM C TO C3 - SALADIN'S

2 TO POS.D - " "

TENT

4 TO POS.C - SALADIN'S TENT

5 TO POS.C - SALADIN'S TENT

FADE UP

50. 5 G (35)

2-shot
SAPHADIN/LUIGI

9. INT. CHAMBER IN SALADIN'S PALACE.
RAMLAH. NIGHT. (BOOM C3)

(SAPHADIN IS
SEATED IN THE
THRONE FACING
INTO THE ROOM.

LUIGI FERIGO IS
STANDING IN
FRONT OF HIM.

BEHIND SAPHADIN
SITS SALADIN, IN
THE THRONE FACING
THE OTHER WAY,
CONCEALED BY THE
HANGINGS)

LUIGI: Perfumes and materials
from Bhagdad, Ivory, gold and
spices - all these, Prince
Saphadin are now but a trickle
because of this war.

SAPHADIN: My brother has not
made any treaty yet with
Conrad of Tyre. /

51. 1 G (35)

MS LUIGI.

Pull back to
SAPHADIN, then to
SALADIN & Push in
on SALADIN in MCS.

LUIGI: I am a merchant and hope
I do no wrong in anticipating
events, my lord.

SAPHADIN: You are seeking a
concession?

(On 1 - shot 51)

LUIGI: I am well known for my proper dealings, my lord.

SAPHADIN: Yes, your reputation has flown ahead of you. Where there are transactions to be made, there may one find Luigi Ferrigo.

52. 5 C (9)
MCS SAPHADIN

LUIGI: It is my calling, Prince Saphadin./

53. 4 C (35)
M.2-shot SAPHADIN/
LUIGI.
Let SALADIN enter
f/g L. and push in
as he moves to
throne, holding
3-shot.

SAPHADIN: Well, help me judge another matter and I shall judge your mind a little better./

SALADIN: I will hear this part.

(SALADIN APPEARS FROM BETWEEN THE DRAPERIES)

SAPHADIN: Yes, brother.

(LUIGI BOWS.

SALADIN NODS.

SAPHADIN CLAPS HIS HANDS)

SALADIN: This is a domestic matter only but since it concerns a person who is more of your way of life than ours, we welcome your advice.

54. 5 C (35)
MLS WILLIAM/SHEYRAH
entering. Pan them
L. to group shot &
push in.

(LUIGI BOWS AGAIN./

SIR WILLIAM ENTERS
WITH SHEYRAH)

(On to Page 27)

(4 next)

(On 5 - shot 54)

SAPHADIN: A prisoner has escaped.

LUIGI: (BLANDLY) Indeed?

SALADIN: A woman who I hoped would perhaps divert this court. I had reason to believe she was a teller of stories.

55. 4 C (16)
MS SHEYRAH.
Whip tilt as she falls.

SAPHADIN: Speak! /

SHEYRAH: Do not blame me lord.

(SHE FLINGS HER-
SELF DOWN IN
FRONT OF THEM) /

56. 2 D (16)
MS SALADIN

SALADIN: Tell me what happened. /

57. 4 C (16)
MS SHEYRAH A/B

SHEYRAH: I do not know. I went to fetch her shoes, and when I returned she was gone. That's all I know. /

58. 5 C (9)
MCS SALADIN

SALADIN: And you, Sir William, know nothing of this affair? /

59. 2 D (16)
MCS WILLIAM

SIR WILLIAM: Lord Saladin. Nothing. / I would not encourage a lady to venture out alone. /

60. 5 C (24)
2-shot SALADIN/
SAPHADIN

SALADIN: I believe you. Nor do I believe that the woman would go by herself.

61. 4 C (16)
C.2-shot LUIGI/
WILLIAM

SAPHADIN: What is your opinion? Merchant? /

LUIGI: This woman had an accomplice, perhaps. A companion who helped her and acted as her guide.

(On 4 - shot 61)

62. 5 C (16) SIR WILLIAM: She was abducted,
2-shot SALADIN/ that is the only explanation./
SAPHADIN

63. 2 D (16) SALADIN: Yes./
MCS LUIGI

64. 5 C (16) LUIGI: Ah, I see. Of course,
2-shot SALADIN/ that is a possibility./
SAPHADIN

65. 4 C (16) SAPHADIN: What else have you
MS SHEYRAH to say, Woman? /

SHEYRAH: You mean ... what I
found?

SAPHADIN: Yes.

66. 2 D (9) SHEYRAH: On the table
CS LUIGI I found a glove. /

(CU LUIGI'S FACE)

67. 5 C (16)
2-shot SALADIN/
SAPHADIN SALADIN: A man's glove?

SHEYRAH: Yes, my lord.

68. 4 C (16) SALADIN: This glove? /
MS SHEYRAH

SHEYRAH: Yes, lord ...

(On to Page 29)

IAN: I will, Vicki.

DOCTOR: Godspeed, Chesterton.
And remember, be valiant!

IAN: And you be .. be .. be!

(DOCTOR WHO SHAKES
IAN'S HAND, IAN
SMILES AT VICKI,
ALL AS:)

(IAN NODS, AND MOVES
OUT. DOCTOR WHO AND
VICKI WATCH HIM GO)

Pan L. to room.

DOCTOR: (TO
VICKI) I almost wish I'd been
knighted myself.

VICKI: That'll be the day! Let's go
and tidy up Ian's clothes ...

(DOCTOR WHO OPENS
THE CURTAINS OF THE
ROBING ROOM AND
GOES THROUGH FOLLOWED
BY VICKI)

74. 3 F (35) (ON ENTRANCE)

(BOOM A5)

2-shot DOCTOR/

VICKI.

11. INT. THE ROBING ROOM.

Pull back to
include CHAMBERLAIN
& BEN for 4-shot.

(AS SOON AS THE
DOCTOR AND VICKI
ARE IN THE ROOM,
THE CHAMBERLAIN
STEPS ACROSS TO
COVER THE ENTRANCE.

DOCTOR WHO TURNS
AND FACES HIM AND
THEN SEES BEN
DAHEER IN A CORNER)

(2 next)

(On 3 - shot 74)

CHAMBERLAIN: I have been waiting
to speak with you.

DOCTOR: And what about pray?

BEN: Thief. '

DOCTOR: What's that?

VICKI: I beg your pardon?

75. 2 C (24)
2-shot VICKI/
DOCTOR

BEN: Visitor of sorrows, depriver
of my children, robber of my goods. /

DOCTOR: Who is this? (TO VICKI)
Do you know?

VICKI: No... (THINKING) But his
face seems sort of familiar...

76. 3 F (35)
1-shot as before.
Pan CHAMBERLAIN L.
to table, then
pull back as he
returns to make
3-shot with
BEN rear.

CHAMBERLAIN: You stole some clothing
from him. /

DOCTOR: Oh, really.

CHAMBERLAIN: Do you see this riding
habit? It was taken from this very
room. Now it is back here again.

(CHAMBERLAIN HOLDS UP
IAN'S HUNTING OUTFIT,
DISCARDED FOR HIS
KNIGHTS APPARELL)

DOCTOR: And very poor garments they
are too.

This ... and this ...

CHAMBERLAIN: /Stolen from me.

(On 3 - shot 76)

- 32 -

BEN: And stolen from me.

DOCTOR: Yes, that really is a point isn't it? If we stole it from you, Chamberlain how could we steal from him?

BEN: You did... you did steal from me.

77. 2 C (16)
2-shot CHAMBERLAIN/
BEN

DOCTOR: Then we couldn't have stolen them from him, you blockhead! /

CHAMBERLAIN: Please... please... now I had these clothes first...

DOCTOR: Oh, how nice for you.

78. 3 F (35)
4-shot A/B.

BEN: And I had them second. /

VICKI: Did you buy them?

BEN: Yes.

VICKI: From us?

BEN: No.

(2 next)

- 32 -

DOCTOR: Then the man who stole them
from you - sold them to you. Do you
agree?

CHAMBERLAIN: Er... yes.

Let THATCHER enter THATCHER: My lord Chamberlain.
R. A ship is in the harbour
and disgorging fruit from
Acre.

(BEN DAHEER IS
BEHIND THATCHER
BUT AS HE TURNS
TO GO, BEN POINTS
AT HIM)

79. 2 C (9)
MCS BEN

BEN: That's the man. I bought
them from him!

80. 3 F (35)
5-shot A/B.

(2 TO POS.E VERY
FAST - OUTSIDE
DOORS OF EL AKIR'S
PALACE)

DOCTOR: (TO CHAMBERLAIN) Then he
stole them from you!

CHAMBERLAIN: Thatcher, you villain...

Let CHAMBERLAIN
cross R. &
push in on
BEN/DOCTOR/
CHAMBERLAIN

(THATCHER, WHO HAS
BEEN CARRYING A
PANNIER OF FRUIT,
NOW DROPS IT AND
RUSHES OUT OF THE
ROOM.

DOCTOR WHO STOPS THE
CHAMBERLAIN AS HE IS
ABOUT TO GO AFTER
THATCHER)

DOCTOR: Just a minute, my lord Chamberlain.
So undignified.
merchant bought the clothes in good
faith and paid for them. Give him
back his money.

(On 3 - shot 80)

(CHAMBERLAIN GETS
OUT HIS PURSE
RELUCTANTLY)

CHAMBERLAIN: But I must catch the
thief.

DOCTOR: Yes, but don't make an
honest man suffer. (WITH A ROAR)
Pay him!

CHAMBERLAIN: (AGITATED) Oh...

Let in BEN L.

(HE DUMPS THE PURSE IN
BEN'S HAND AND RUSHES
OUT)

CHAMBERLAIN: Thatcher! Come back.
You thief. Guards. Guards.

Let BEN go out
R. and push in
on DOCTOR/VICKI

BEN: Oh, joy to you, my lord.
Giver of life to my father,
provider.

DOCTOR: Yes, yes, yes, off you
go now.

(DOCTOR WHO USHERS BEN
FROM THE ROOM TURNS
BACK TO VICKI)

DOCTOR: Mm- well, we seem to have
solved that little problem - come,
child...

RUN MUSIC

MIX 3 TO 2

81. 2 E (50)

(BCOM U5)

2-shot

SENTRY f/g R.

others

b/g L.

12. EXT. DOORS OF EL AKIR'S PALACE.

NIGHT

OUT ON TO PAGE 36

(On 2 - shot 81)

(A WHITE STUCCO
ARCHWAY WITH HEAVY
DOORS.

Let EL AKIR enter R.

TWO GUARDS STAND
HERE AND BECOME
ALERT AS EL AKIR
STRIDES INTO PICTURE)

EL AKIR: The woman tied to
the horse. Bring her!

LOSE
MUSIC

As 2nd SENTRY goes
out R. hold on 1st
SENTRY.

(EL AKIR STRIDES
THROUGH THE DOORS.

82. 5 E (24)

M.2-shot SENTRY/
BARBARA.
Tilt down with
BARBARA as she
falls.

SENTRY BRINGS IN
BARBARA. HER WRISTS
ARE TIED.

1st SENTRY: (O.O.V) Another
one for El Akir's cage.

2nd SENTRY: (O.O.V) I swear
there's no better collection
in Islam.

83. 2 E (35) (ON TUMBLE)

M.3-shot tumble.
Let BARBARA go
out R.
Hold on SENTRIES.
Let them go out R.

(BARBARA PUSHES THE
GUARD BY HER SIDE INTO
THE ONE FACING HER &
RUNS. HE FALLS INTO OTHER
GUARD.
THE TWO GUARDS FALL.
THEY PICK THEMSELVES
& RUN OUT AFTER HER)

RUN
MUSIC
TAPE

MUSIC
OUT

84. 1 B (35)

MLS IAN

(BOOM B4)

(3 MOVE TO POS.G -
STREET)

(2 TO ROLLER CAPTION)

(4 next)

(On 1 - shot 84)

13. INT. THE ANTE-ROOM. SALADIN'S
PALACE. RAMLAH.

As he moves D/S
pull back to
reveal WILLIAM,
and then crab R.
to clear tent pole,
holding 2-shot.

(IAN AND SIR
WILLIAM ARE
TOGETHER, IAN
LOOKING STRAINED
AND ANXIOUS)

IAN: Kidnapped?

SIR WILLIAM: Yes, sir Ian, I
fear so. Your rescue has come
too late.

IAN: But who could have taken
her?

SIR WILLIAM: This Genoese
merchant ...

IAN: Luigi Ferigo, yes ...

SIR WILLIAM: He explained it away
that ... you ...
Barbara, had conceived
a passion for ... El Akir .
Saladin and his brother believed
the story but I do

IAN: Of course it's a lie..

SIR WILLIAM: They could be as
friendly as a hawk and a
sparrow.

IAN: Where can I find El Akir.

(On 1 - shot 84)

85. 4 D (24) (TURN) WILLIAM: He has returned
to Lydda, since falling out
with Saladin. /

MS IAN moves
into f/g R.
Hold WILLIAM R. b/g
STANDBY T.K.25

IAN: Is Lydda very far,
Sir William?

WILLIAM: No, but it's El Akir's
territory, where he has his men.

IAN: I'm going after her.

RUN T.K.25

WILLIAM: El Akir has an
evil reputation. / Tis my
belief he took your companion
out of revenge.

(HE PAUSES)

86. 1 B (9) (HEAD TURN) In his eyes, she would make
another addition to his harem. /
CU IAN

T.K.25. (2'04")
T/Cine Seq. 2

RUN
MUSIC
TAPE

(On to Page 39)

(3 next)

A Street with arches.
Night.

BARBARA runs into shot,

Looks around her
desperately and then
hears the sound of
following, running
feet.

(Sound dubbed: Running foot-
steps)

She cowers into the
shadows of one of the
arches.

A GUARD walks along
the arches.

BARBARA presses herself
against the shadow of
the arch.

Another GUARD appears
and they stand talking
to each other.

Then they move off,
passing BARBARA.

She flits between them,
across the passage to
a darkened archway.

A hand appears behind
her and goes around
her mouth.

87. 3 G (35)

(BOOM C5 SWUNG)

MLS feet
hobbling into
shot.

14. EXT. STREET. NIGHT

(On 3 - shot 87)

Elevate to
MS BARBARA.
Push in to hold her
R. f/g. See
SENTRIES enter L. b/g.

SUPOSE
SLIDE

Next Episode
THE WHEEL OF FORTUNE

MUSIC
OUT
F/I CLOSING
MUSIC

MIX TO

88. 2 ROLLER CAPTION

Dr. Who
WILLIAM HARTNELL

Ian Chesterton
WILLIAM RUSSELL

Barbara Wright
JACQUELINE HILL

Vicki
MAUREEN O'BRIEN

Richard the Lionheart
JULIAN GLOVER

Saladin
BERNARD KAY

Saphadin
ROGER AVON

Joanna
JEAN MARSH

El Akir
WALTER RANDALL

William des Preaux
JOHN FLINT

William de Tornebu
BRUCE WIGHTMAN

Ben Daheer
REG PRITCHARD

Luigi Ferrigo
GABOR BARAKER

Chamberlain
ROBERT LANKESHEER

Thatcher
TONY CAUNTER

Sheyrah
ZOHRA SEGAL

Saracen Warriors
CHRIS KONYILS
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BBC tv

FADE SOUND & VISION